

EDUARDO CARRILLO, PORTER COLLEGE
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ABSTRACT

This is a proposal to fund videotape production and editing related to the production of a television program by UC Santa Cruz about Chicano art and culture in California. The purpose of the video project is to document a series of cultural events and activities taking place throughout California as well as to record interviews with many artists involved with the Chicano art movement. This production, when completed, will present a history and first hand look at Chicano art in California and the relationship of the artists and cultural workers to the cultural life of communities throughout the state.

The video project is part of an overall plan to develop educational and interpretive materials for educational purposes both within the University of California system and in Chicano communities throughout California. These materials are intended to convey to a national audience a sense of the Chicano experience in California, especially through the visual and performing arts.

CALIFAS: CHICANO ART AND CULTURE IN CALIFORNIA
VIDEOTAPE PRODUCTION, RESEARCH AND EDITING

Submitted to the Ethnic Studies Committee
May 16, 1983

DESCRIPTION OF THE PROJECT:

This application for funding falls within categories I and III as stated in the vice-chancellor's memorandum dated April 15, 1983. We are proposing to undertake completion of a videotape production as part of a continuing project to develop resources about Chicano art and culture in California which will be accessible to a mass audience throughout the United States. For this reason we have decided to concentrate our efforts on the completion of a broadcast quality television production which can be easily distributed in both television and community media. (See appendix B for a detailed description of the greater project which also includes the development of an art exhibition and a publication about Chicano art in California.) The videotape is being produced as an interpretive and educational resource and as a means of presenting an historical and documentary view of the subject to a national audience.

Because the purpose of this video project is bound to the issue of artist-community interaction and because a proper perspective demands direct input from the communities and cultural organizations which represent them, we have felt that it is imperative to accomplish much of our documentation and research in the principal Chicano communities in California. These locations include Los Angeles, San Diego, San Jose, Oakland, Sacramento, San Francisco and Fresno.

We expect to accomplish this production by visiting several cities in California during the summer and fall of 1983. (See production schedule for details.) In order to reduce the costs we plan to make one extended trip to the southern region of the state during the summer.

CURRENT STATUS OF THE PROJECT:

Our videotape documentation was begun in April, 1982, at a statewide conference entitled "Califas, Chicano Art and Culture in California," held at UC Santa Cruz and organized by the Califas project staff. Since that time we have completed taping of thirty-seven hours of raw material which includes interviews with some of the principal Chicano artists in California, theatrical productions, cultural events, musical performances and community art forms indigenous to Califas. We have received some funding for these activities from the National Endowment for the Humanities (1982), the UCSC Ethnic Studies Committee (Fall 1982), and a UCSC Instructional Improvement Grant (1982-83). These funds, totaling about \$5000 for videotape production have allowed us to develop the project and complete about two-thirds of the necessary location production to accomplish the goal of presenting an historical, balanced and lasting document. Many people have contributed time, technical assistance and services.

We are now planning to finish all location production and the development of a narrative script for the finished production, as well as a rough edit of work produced thus far, by the end of September, 1983. The final editing of the production will be completed by the end of 1983.

PRODUCTION CONCEPT:

The proposed videotape production in its completed form will be a one hour broadcast quality program available for use on television and distribution to community organizations, museums, universities, schools and others involved in educational programs. The concept of the production will be focused on the many art forms which are Chicano art as the subject. Therefor the development of ideas and the artforms themselves will be stressed. The participating artists will describe their own involvement with these forms and the process of developing their own ideas and how these have come to be. In this way, an overview of the importance of the ideas integrated in all the art forms will be established and concrete examples will be provided through interviews, performances, cultural events and locations. These elements, documented from real life, will be coordinated in the technical production in a way that will maintain the integrity of the documentation but will not remain merely a description or reporting of events and people. We intend to combine the meaning of the ideas which have been documented in an audio-visual narrative structure as outlined below:

- 1) Introduction: Definition of Chicano art and an illustration of the culture and cultural environment, incorporating the history and important events and ideas from which this has developed.
- 2) The evolution of the ideas which are important in Chicano art. The germination of these ideas will be explored, that is, what are the forces brought to bear on the artists and what influenced them to develop these ideas into direct action.
- 3) The design or planning of the artwork. This will explore how a work is realized through its planning and design stages.
- 4) Carrying out the idea. This will document the actual process of making art.
- 5) Existence of the artwork. This will reveal the fulfillment of the original idea and will show the impact of the artist's creation on others. Our intention is to show how this conclusion will come full circle to influence others to develop their own ideas and create their own art.
- 6) Conclusion: A discussion of the future of Chicano art and it's impact on a community's ability to influence its own destiny.

Certain important themes will be woven throughout this narrative structure. In this way the iconography and ideology of Chicano art will be used as an important element in defining the ideas integral to the art and artist's viewpoint. These include the relationship of people's work and migration among communities to the cultural life within the communities and the relationship of Chicano artists to the Chicano social and political movements during the past thirty years.

SIGNIFICANCE OF THE PROJECT:

The importance and scope of this videotape production cannot be stressed enough. There has never been a project of this nature undertaken by Chicanos in California. There have only been two publications about Chicano art and neither have attempted to provide a critical analysis of the Chicano experience in California as projected through its visual arts and culture. This is a

landmark event which left the participants in the recent "Califas" conference highly excited about its prospective impact on Chicano-dominant culture relations. This will be the first opportunity for Chicanos to tell the world who we are. For this reason it is important that we produce and develop an accurate portrayal of our people. In part, the video production we are undertaking is crucial to our stated goal of presenting an accurate image of who we are.

BENIFITS OF THE PROJECT:

One of the desired effects of this project will be to establish an archive of video and audio materials and documentation which will be made available for use in ethnic studies courses and programs. Already, some of the unedited materials have been screened for classes at UCSC. Recently, El Teatro Campesino in San Juan Bautista used our documentation of their workshop productions of "Los Corridos" to assist them in restaging the performance in San Francisco and will use it again in taking the play to San Antonio, Texas. Not only will faculty, staff, and students have access to these materials now, but visiting scholars, and future students of Chicano art and culture will benefit from the project. Moreover, the scholarly reputation of this campus will be greatly enhanced which could aid in future recruitment efforts. The greatest benefits that will accrue will be those enjoyed by all those who are fortunate enough to view the results and discover a new and different image of Chicanos. Perhaps this will be a vehicle which will encourage people to develop a deeper understanding of Chicano art and culture in California.

TRAVEL EXPENSES:

Keeping in mind the need to hold down costs for this project, we will be requesting funds for only three persons as a production crew. Additional equipment and supplies for the video production will be needed to complete the project. Supplies will be purchased outright and necessary equipment will be rented from various campus and off-campus sources. A van will be needed to transport the heavy equipment to various locations throughout the state. This will be rented from the University garage at the projected rate. These expenses have been kept to a minimum by scheduling work during extended hours. (see detailed project budget for expenses).

BUDGET FOR THE PROJECT:

- 1) Transportation
 van rental from University garage at estimated cost
 of \$0.43 per mile for 2000 miles to Oakland, Sacramento,
 Fresno, San Joaquin Valley, Los Angeles and San Diego. \$ 860

- 2) Travel expenses
 5 days overnight per diem @ \$56 per person for 3 people 840
 5 days daytime per diem @ \$17 per person fore 3 people 255

- 3) Audio Visual equipment rental
 3/4" portable video cassette recorder @ \$60 per day for 10 days 600
 3 tube portable ENG color video camera @ \$120 per day for 10 days 1200
 Accessories from Social Sciences Media Lab
 (tripod, microphones, video and audio cables, light kits, portable
 video monitor, batteries, etc.) @ \$20 per day for 10 days 200

- 4) Supplies and Materials
 Video tape - Sony KCS BR 20 minute tapes - 30 tapes @ \$17 each 510

- 5) Editing time for post-production editing - development of rough
 edited production tape - at Social Sciences Media Lab
 80 hours @ \$100 per day 1000

(note: we currently have funds available for equipment rental for production work planned for May 20 - 22 and June 17 - 19, and are therefor not asking for funds for these expenses.

TOTAL FUNDING REQUESTED FROM ETHNIC STUDIES COMMITTEE FOR SUMMER-FALL
 1983..... \$5465

CALIFAS - CHICANO ART AND CULTURE IN CALIFORNIA

VIDEOTAPE PRODUCTION SCHEDULE

Santa Cruz

- May 20 Video-tape ASCO performance at Kresge College
- May 21 Interview ASCO members (Harry Gamboa Jr., Gronk, William Herron III)
- May 22 Video-tape Beach Flats mural - Interview Daniel Alejandre and Ruben Munoz. Video-tape other Santa Cruz and Watsonville murals.
- May 23 - Develop working script - edit "Los Corridos" with Luis Valdez
June 16 of Teatro Campesino.
- June 17, Oakland / Sacramento. Interview: Rupert Garcia, Chicano
18, artist and historian; Royal Chicano Air Force, Chicano Art
19 Collective; Malaquias Montoya, Chicano artist and writer, Jose Montoya, poet and painter, Esteban Villa, artist.
Video-tape: Sacramento area murals, Fiesta de Maiz, and Highway 99 background shots.
- June 20 - Refine script and begin rough editing of completed video-tapes
July 31 to date.
- Aug. 1-14 Make preparations for trip to Southern California -
Confirm equipment and transportation rental - confirm and coordinate interviews and visits to Fresno, Los Angeles, and San Diego.
- Aug. 15 LOS ANGELES, Interview: Art Historian, Shifra Goldman;
16 Publisher Sonny Madrid; Chicano Artists - Carlos Almaraz,
17 David Botellos, Barbara Carrasco, Judith Hernandez, Linda Vallejo and Emigdio Vasquez.
Video-tape: East Los Angeles murals; Florence Street murals; Estrada court and Ramona Garden murals; Olvera Street murals.
Video and Interview artist Judy Baca (SPARC Director) and staff of project "Great Wall of Los Angeles" in progress.
Shoot Street Performances by ASCO.
- Aug. 18, SAN DIEGO, Interview: Poet Alurista; Chicano artists
19, David Avalos, Veronica Enrique, Victor Ochoa, Ramon Noriega,
20 Guillermo Rosete, Salvador Torres. Visit: Chicano Park murals, Centro Cultural de la Raza, and Lowrider Car Club Council.
Get background shots of U.S. / Mexico border.
- Aug. 21, FRESNO / PACHECO PASS, Interview: Chicano artists -
22 Ernie Palomino, Gilbert Lujan, El Fernando and visit Brocha del Valle artists Collective. Get background shots of Farmworkers in fields and orchards and moving shots of Pacheco Pass and old highway as well as new Hwy. 152 and San Luis Dam.

Primary Personnel

The primary personnel for the proposed video production are those who have developed the "Califas" project since its inception in 1979.

Project Director: Eduardo Carrillo, Associate Professor of Art.

As project director, Carrillo will coordinate and supervise all aspects of the project and will assist in script development and in conducting interviews at various sites.

Research Coordinator: Juventino Esparza, Assistant for College Affairs, Oakes College.

As research coordinator, Esparza will organize planning and research activities for production schedule and will develop visual and audio materials for use in video tape. He will also assist in script development and in conducting interviews at various sites.

Exhibition Coordinator: Philip Brookman, Director of Sesnon Art Gallery, Porter College.

Brookman will supervise technical directions for the video production and will coordinate others working with the video equipment. He will also develop funding proposals for post-production work on video tape and distribution of the finished product.

Technical Consultant: Dennis Speer, Producer, Director, Video Instructor for the Social Sciences Division will serve as technical consultant and producer for video-related production. He will assist in pre-production planning.

Carrillo, Esparza, and Brookman will all participate in the editing process of the video production as well as serving as the curatorial committee for the exhibition.

Other Personnel

A number of students and others will also be actively involved in pre-production planning and technical assistance in location recording. We also expect to develop a group to assist in editing and distributing the video tape and otherwise carrying the project through to completion.

BACKGROUND

The planning project, "CALIFAS, Chicano Art and Culture in California," is intended to initiate primary research about the interaction of Chicano artists and the cultural context in which these artists are working.

The purpose of this project is to integrate and establish a visual paradigm for the complex relationships found between the art and cultural history of California's Chicano population. The planning focused on a multi-disciplinary perspective, including research and prepared materials from artists, curators and scholars who have all been influential in the development of the Chicano art movement. The objectives of the project were to organize and implement a planning conference at which prepared materials were presented, to document the conference and prepare detailed transcripts and reports for distribution to participants, to research and curate the exhibition (to artworks and educational materials, to research and prepare preliminary designs for the exhibition and educational materials, to supervise development of written material for exhibition catalogue and to prepare strategy and complete proposals for funding and scheduling of the traveling exhibition.

In focusing on the art through its cultural and ethnically rooted structure, the exhibition was intended to demonstrate that a full understanding of Chicano art involves an understanding of the cultural milieu in which it was produced. The cultural relationships between Chicano and other Latin American and European arts which have proven influential were examined. Within this framework, Chicano scholars, humanists and artists prepared interpretive materials about the political, historical, socio-economic, religion and artistic forms for publication. The complex backgrounds and issues from which the arts have developed was researched, discussed and reported. The humanities disciplines of social history, political history, art history, philosophy and cultural anthropology were encompassed in the composite presentation of Chicano visual arts.

A detailed program of research and study was undertaken by the curatorial committee which included both direct and indirect contact with other institutions which were of assistance in developing this undertaking. Art museums, cultural institutions, political groups, artists' cooperative organizations were researched and encouraged to participate in the development process.

ORIGINAL OBJECTIVES OF THE PLANNING PROJECT

The principal objectives of the planning program proposed for the organization of the exhibition, "Califas, An Exhibition of Chicano Art and Culture in California," are listed as follows:

- 1) to research and curate the traveling exhibition of artwork by approximately 25 Chicano artists in California;
- 2) to develop and refine interpretive, educational materials and structure for exhibition catalogue, which will accompany the exhibit;

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- 3) to develop preliminary design concept and design drawings for exhibition format and for educational materials and catalogue;
 - 4) to arrange and establish approximately 6-8 sites for the exhibition to be held and arrange management program for the traveling exhibition;
 - 5) to develop strategy for implementing the exhibition, including the preparation of proposals for funding implementation.

HISTORY OF THE PROJECT

In mid-1979, research was begun at the University of California to organize an exhibition of visual arts representing a cross-section of California artists--all of Mexican-American parentage--currently working in all media. The stated purpose of this exhibition, entitled "Califas, An Exhibition of Chicano Artists in California," was to bring together, to document and to stimulate the work of artists who have had a significant impact on the Mexicano/Chicano arts movement in California. The exhibition planning became a multi-dimensional project, involving numerous personnel in curatorial planning, research, and the development of proposals for the production of an exhibition catalogue, which would serve as the first comprehensive resource on Chicano art in California. This exhibition was mounted in the Mary Porter Sesnon Art Gallery at the University of California from March 29 through May 5, 1981 becoming one of the most successful exhibits held at UC Santa Cruz.

The audience for the exhibition at UC Santa Cruz included a large number of people representing the Chicano community, not only in Santa Cruz County but from throughout California. In addition, a strong interest was shown from Chicano and Spanish-speaking media in California. Bilingual news articles, reviews, radio broadcasts and television features were produced, providing information about the exhibition and interviews with the artists to a bilingual audience throughout the state.

Personnel involved in the development and production of the exhibition included Eduardo Carrillo, Juventino Esparza, and Philip Brookman, of the University of California, Santa Cruz, as well as Tomás Ybarra-Frausto, Assistant Professor of Spanish and Portuguese Literature at Stanford University, who worked on writing and editing of the exhibition catalogue. The same personnel developed and worked on the planning project funded by the National Endowment for the Humanities.

At the present time, work is being completed on writing and production of the exhibition catalogue for "Califas," the exhibit shown in Santa Cruz. This catalogue will be approximately 100 pages and will include a scholarly essay by Dr. Tomás Ybarra-Frausto about the nutrient traditions involved with the Chicano art movement and the formal and informal influential issues related to the art. This catalogue also includes

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reproductions of the artworks included in the exhibition, statements by the artists, biographical and bibliographical information, a socio-aesthetic choronology of Chicano art by Dr. Tomás Ybarra-Frausto and five essays about various topics (see Appendix for attached copy of catalogue).

Funding proposals for publication of the catalogue of the original exhibition have been developed and are now being circulated to private foundations to secure funds to underwrite production costs. The Mary Porter Sesnon Art Gallery received a \$5000 grant from the Chancellor of the University of California, Santa Cruz, to cover development and preparatory costs of this book.

In organizing the original exhibition, the curatorial committee spent a great deal of time traveling throughout California in the process of completing necessary research about Chicano arts in California. The committee conducted an extensive examination of various studios and artists' collectives and interviewed artists in the San Francisco Bay Area, Sacramento, San José, Fresno, Los Angeles and San Diego. Additionally, contact was made and a working relationship established with groups and institutions which would be instrumental in the development of a traveling exhibition and accompanying educational materials. These include Galería de la Raza and the Mexican Museum in San Francisco, Talleres de Artes Gráficas in Oakland, the Royal Chicano Air Force in Sacramento, Centro Cultural de la Gente in San José, El Tortuga Patrol in Watsonville, ASCO, the Social and Public Arts Resource Center and Lowrider Magazine in Los Angeles, the Teatro Capesino in San Juan Bautista, Centro Cultural de la Raza in San Diego and Fondo del Sol in Washington, D.C. Contact has also been established with Chicano Studies Departments and universities throughout California.

Because of the foreseen need and the extreme interest shown in the "Califas" exhibition already held in Santa Cruz, the curatorial committee decided to form a planning committee to evaluate the possibilities of planning a traveling exhibition of Chicano art and culture in California. It was determined that such an exhibition, focusing on the work of Californians, had never before been assembled for travel throughout the United States, and even within California, there was a strong need and demand for the development of such a project. The planning committee then decided to develop a proposal and strategy for funding the planning of the project and developing the structure necessary to study the interpretive possibilities it required. A proposal to the National Endowment for the Humanities was then developed by the University of California, Santa Cruz, in order to assist in making a significant and necessary body of cultural information available to a wider segment of the general population. A planning grant of \$15,000 was given to underwrite activities and research in 1982.

Appendix A

VIDEO TAPE INDEX CALIFAS

- 1 Tino Esparza--Eduardo Carrillo, Oakes 104, 3/17,18/82
- 2 Eduardo Carrillo, Oakes 104, 3/18/82
- 3 Califas Conference #1, Sesnon Gallery 4/16/82
- 4 " #2, Sesnon Gallery 4/16/82
- 5 " #3,
- 6 " #4, Oakes 105, 4/17/82
- 7 " #5, Oakes 105,
- 8 " #6, Oakes 105,
- 9 " #7, Oakes 105,
- 10 " #8, Oakes 105, 4/18/82
- 11 Conference--lunch, Teatro # 1, San Juan Bautista, 4/17/82 Teatro Campesino
- 12 Teatro #2, San Juan, 4/17/82
- 13 Teatro #3, " " ,4/17/82
- 14 Teatro #4, San Juan,4/17/82
- 15 Teatro #5, San Juan, 4/17/82
- 16 Teatro #6, San Juan, 4/17/82
- 17 Teatro #7, San Juan, 4/17/82
- 18 Los Illegals #1, Old Waldorf, San Francisco, 4/21/82 *
- 19 Los Illegals #2, San Fran, 4/21/82
- 20 Los Illegals #3, San Fran, 4/21/82
- 21 Chicano Park #1, Barrio Logan, San Diego, 4/24/82 (Saturday, 4/24)
- 22 Chicano Park #2, 4/24/82
- 23 Chicano Park #3, 4/24/82
- 24 Toltecas en Aztlán, Chicano Park, Catholic Mass and Danza for Chicano Park Day**
Toltecas #1, 4/25/82 (Sunday, 4/25, Annual Chicano Park Day)
- 25 Toltecas #2, Chicano Park, 4/25/82
- 26 Toltecas #3, Chicano Park, 4/25/82
- 27 Toltecas #4, Chicano Park, 4/25/82
- 28 Toltecas #5, Chicano Park, 4/25/82
- 29 Toltecas #6, Chicano Park, 4/25/82
- 30 Toltecas #7, Chicano Park, 4/25/82
- 31 Toltecas #8, Chicano Park, 4/25/82
- 32 Toltecas #9, Chicano Park, 4/25/82

* Videotape with permission of A&M Records and the Waldorf on 4/21/82

** Videotape with permission of Guillermo Rosete, Director of Toltecas en Aztlán ,
copies of Danzas tapes #24-32 (Toltecas #1-9) were sent to him, he also has a
signed agreement from Philip Brookman not to do anything with these tapes without
their approval. (♥ should be contacted before editing ,etc. for screening approval.)
4/25/82 Guillermo Rosete

VIDEO TAPE INDEX CALIFAS

- 1 Interviews with Tino Esparza and Eduardo Carrillo, 3/17-18/82, Oakes 104
- 2 Interview with Eduardo Carrillo continued, 3/18/82, Oakes 104, U.C.S.C.
copies of index for these interviews given to Tino, Ed, and Ramses Noriega
- 3 CALIFAS: Chicano Art and Culture in California, Conference, U.C.S.C. #1
4/16, 17, 18/82 at Sesnon Gallery and Oakes 105
(Audio Tapes were also recorded during the conference, exclusive of the
evening of 4/17/82. Daniel del Solar made parallel audio tapes. David
Martinez requested copies, which were sent to him at K.U.B.O. radio, Salinas.)
- 4 Califas Conference #2, 4/16/82
- 5 Califas #3,
- 6 Califas #4, -----7, 8, 9, 10 (#5, 6, 7, 8 Califas Conference)
- 11 Conference lunch, Teatro #1 San Juan Bautista, 4/17/82
beginning of the tape is lunch that was served at Oakes, followed by
evening at El Teatro Campesino with Luis Valdez, Jose Montoya, Alurista,
Luz Espinosa, and Los Illegals. Poetry and Music. TAPES 12, 13, 14, 15, 16, 17
(Teatro #1-7)
- 18 Los Illegals #1, performance at Old Waldorf, San Fran , 4/21/82
TAPES 18, 19, 20, (Illegals # 1, 2, 3) permission A & M Records
- 21 Chicano Park #1 All The Way To The Bay 4/24 & 25/82
TAPES 21, 22, 23 (Chicano Park # 1, 2, 3) Interview with muralista Victor
Ochoa, and La Gente at Chicano Park
- 24 Toltecas en Aztlán #1, Chicano Park , 4/25/82 Mass and Danza
La Virgen de Guadalupe, Barrio Logan, Aztlán Tapes 24, through 32
(Toltecas # 1 through 9) Guillermo Rosete of Toltecas en Aztlán must
be contacted for permission to do anything with these tapes.

Guillermo Rosete , Director, Toltecas en Aztlán

David Martinez K.U.B.O. Radio P.O. Box 1243 Salinas, California
724-5927

Willie Herron 1421 Milton Alhambra, California 91803 213-979-8968 or
Los Illegals 282-0679

Ramses Noriega 6753 Radio Drive San Diego, California 92114 714-262-8870

CALIFAS
OCTOBER 29, 30, 31, 1982 and
NOVEMBER 1, 2, 1982 (5 Days)

VIDEOTAPES INDEX
20 MINUTES EACH
3/4 INCH COLOR U*MATIC

El Día de Los Muertos----The Day (Feast) of The Dead, November 1st
Sites:

San Francisco, San Juan Bautista, Berkeley, San José
Personnel:

Eduardo Carrillo, Tino Esparza, Roque Hernández, Patricia Pacheco, Philip Brookman,
Amy Brookman

Equipment:

Dennis Speer, Social Sciences Media Lab, U.C.S.C.; Jim Fink, American Audio Visual Corp.,
Palo Alto

1) 10/29/82 Friday, San Fran-- with Tino interviewing--

- 1 Amalia Meza-Baines in her studio at home
 - 2 Amalia
 - 3 Amalia
 - 4 Amalia / La Galería de la Raza, René Yañez (La Galería/Studio 24, San Fran
5 René Yañez en La Misión on 24th Street)
 - 6 René / Ralph Maradiaga
 - 7 Ralph Maradiaga
 - 8 Ralph and René together
- crew: Roque, Patricia, Philip, Amy

2) 10/30/82 Saturday, San Fran-- with Ed interviewing--

- 1 Carmen Lomas Garza in her studio and home
 - 2 Carmen
 - 3 Carmen / Patricia Rodríguez in her home and studio
 - 4 Patricia Rodríguez
 - 5 Patricia
 - 6 Patricia (1/2 time was left on this tape, see #1 from 11/1/82, Berkeley of Ray
Patlan on this list for continuation)***
- crew: Roque, Philip, Amy

3) 10/31/82 Sunday, San Juan-- with Ed Carrillo, Tino Esparza, and Roque interviewing--

- 1 El Día de Los Muertos en San Juan Bautista
 - 2 continued events of Día de Los Muertos in the streets of San Juan
 - 3 Severo Perez
 - 4 Daniel Valdez in his sound studio at home (speaking)
 - 5 Daniel speaking
 - 6 Daniel speaking
 - 7 Daniel Valdez and David Silva (music) 2 songs
 - 8 more music in the sound studio-- Canciones by Robert Ojeda and Sylvia Salcedo
(and David Silva, who was accompanying off camera) / Daniel Valdez speaking
at end of this tape
- crew: Roque, Patricia, Philip, Amy

4) 11/1/82 Monday, Berkeley--with Tino interviewing

- 1 Ray Patlan in his studio *** (recorded on the 2nd half of #6 from 10/30/82
of Patricia Rodríguez en San Fran)
(Ray specified that he does not reside at his non-residential-zoned studio)
 - 2 Ray Patlan
 - 3 Ray
 - 4 Ray Patlan, the street outside his studio
- crew: Philip, Amy

11/10/82

Amy Brookman

CALIFAS

OCTOBER 29, 30, 31, 1982 and
NOVEMBER 1, 2, 1982 (5 Days)

VIDEOTAPES INDEX

20 MINUTES EACH
3/4 INCH COLOR U*MATIC

El Día de Los Muertos----The Day (Feast) of the Dead, November 1st

- 5) 11/2/82 Tuesday, San Fran and San José-- with Roque Hernández interviewing
1 San Fran, street murals in the Mission Barrio (by Mujeres Muralistas, Mike Rios
and other artists)
2 San Fran, murales en La Misión continued (Muralistas, Rios, y others)
3 San Fran, murales en La Misión, the Childrens' Park on 24th Street, some art
by Mike Rios
4 San Fran, La Galería de la Raza, exhibition for El Día de Los Muertos,
René Yañez speaking, views of the group-created altar, and other artworks
/ San José, The Second Wave Art Show at the end of this tape, San Jose State
5 San José State, Second Wave Art Show, opening evening, Mariachis (name?),
Cruz Zamarrón, Tim Drescher in San José
crew: Roque, Philip, Amy

Number of Tapes:

- 1) 10/29/82, San Fran----8 tapes, 160minutes
2) 10/30/82, San Fran----6 tapes, 120minutes ((110 minutes)-5½ tapes)***
3) 10/31/82, San Juan----8 tapes, 160minutes
4) 11/1/82, Berkeley----3 tapes, 60minutes-(Because 1st tape was recorded on 2nd
*** (3½ tapes -- (80 minutes)) half of #6 tape from 10/30/82)***
5) 11/2/82, San Fran and San José----5 tapes, 100minutes
30 videotapes in all, 600minutes or 10 hours

CALIFAS: CHICANO ART AND CULTURE IN CALIFORNIA APRIL 16-17-18, 1982

University of California, Santa Cruz

Philip Brookman, Roque Hernández, Ben Hsueh, Freddie Chavez, Jim Hesse, and Amy Brookman, all worked to record this conference. Daniel del Solar recorded parallel audio tapes on April 17-18, 1982. Documents include videotapes, audio tapes, and still photographs. Videotapes--see list of videotapes, still photographs of conference, slides of mural by Cruz Zamarrón. (David Martinez of K.U.B.O. radio has copies of audio tapes.) April 16, 1982 at the Sesnon Art Gallery, Porter College. April 17-18, 1982 at Oakes College, #150. COPIES OF ORIGINAL AUDIO TAPES #1-9, RECORDED APRIL 16-17-18, 1982:

#1 SIDE A. Friday, April 16, 1982. Session I, Chicano Art Movement in California: Iconography and Ideology. Slide presentation by Eduardo Carrillo. Tomás Ybarra-Frausto, moderator, introduces--Shifra Goldman, slide presentation: (to end of side #1 A.)

#1 SIDE B. Friday, April 16, 1982. Session I, presentations continued. Shifra Goldman slide presentation continued. (to end of side #1 B.)

#2 SIDE A. Friday, April 16, 1982. Session I, presentations continued. Shifra Goldman continued (briefly). Tomás Ybarra-Frausto introduces Session I panel discussion. (Seated left to right in order, after Tomás, Robert Freimark, Luis Valdez, Yolanda López, Ramsés Noriega, Armando Valdez, Willie Herrón--not mentioned in the introduction, but Willie is also present on the panel.) Panel discussion (to end of side #2A).

#2 SIDE B. Friday, April 16, 1982. Session I, panel discussion continued. Panel paused for lunch, and then was opened to questions from the Conference participants upon returning. Open discussion (to end of side #2 B).

#3 SIDE A. Friday, April 16, 1982. Session I, panel discussion, opened to participants, continued. Panel discussion. Eleanor Aguirre addresses Shifra Goldman about the slide presentation for Session I. Shifra responds. More similar addresses from other participants and responses. End of Session I. Session II, Multi-Cultural Context of Chicano Art. Introduction by Tomás Ybarra-Frausto. Slide presentation by John FitzGibbon entitled "The American Dream." (to end of side #3 A.)

#3 SIDE B. Friday, April 16, 1982. Session II, presentations continued. John FitzGibbon slide presentation continued. (Rupert García did not come to make a presentation.) Roberto Chávez presents his videotape entitled "The Execution." Session II, panel discussion. (Seated left to right after Tomás Ybarra-Frausto, Amalia Meza-Baines, Eleanor Aguirre, René Yañez, Ray Patlan, Jorge Klor de Alva. (Ed Castillo did not come to the panel discussion.) Beginning with Amalia Meza-Baines speaking, next Eleanor Aguirre, then René Yañez. (to end of side #3 B.)

#4 SIDE A. Friday, April 16, 1982. Session II, panel discussion continued. René Yanez continued, Ray Patlan next, Jorge Klor de Alva. Panel discussion of the panelists follows their opening statements, then the discussion opens to all Conference participants. Session II ended by Tomás Ybarra-Frausto. (to end of side #4 A.)

#4 SIDE B. Saturday, April 17, 1982. Session III, Artistic Expressions in the Barrio. (The afternoon session was switched with the morning session for Saturday.) Introduction by Tomás Ybarra-Frausto. Slide presentation by Carmen Lomas Garza. Tomás introduces slide presentation by Cruz Ortiz Zamarrón. The presentation included his movie, narrated by Juana Franklin. Tomás introduces Nane Alejandrez' presentation. (to end of side #4 B.)

#5 SIDE A. Saturday, April 17, 1982. Session III, presentations continued. Slide presentation by Nane Alejandrez, and movie entitled "UCSC Student Meets the Tatoo Man" with poem by Freddie Chavez, narrator. Harry Gamboa presents slides of A.S.C.O., accompanied by music of Los Illegals. (not recorded here, videotapes of Los Illegals were recorded at El Teatro Campesino, Saturday night April 17, 1982, and at another performance at the Old Waldorf, Wednesday night April 21, 1982, with permission of A & M Records--as part of the CALIFAS project videotape). Tomás introduces Session III, panel discussion. (Seated left to right, after Tomás, José Montoya, Carmen Lomas Garza (in place of Sonny Madrid, who did not come to the panel discussion), Pedro Castillo, Sue Martínez, Harry Gamboa, Roberto Chávez.) Panel speakers beginning with José Montoya, next Pedro Castillo. (to end of side #5 A.)

#5 SIDE B. Saturday, April 17, 1982. Session III, Panel discussion continued. Pedro Castillo continued, Sue Martinez, Harry Gamboa, Roberto Chávez, Carmen Lomas Garza. Panel discussion opened to everyone after panel opening statements. Ramsés Noriega addresses Harry Gamboa, Harry, responds. Open discussion continues, Luis Valdez comments. (to end of side #5 B.)

#6 SIDE A. Saturday, April 17, 1982. Session IV, Alternative Structures, Alternative Forms. Introduction by Tomás Ybarra-Frausto. Slide presentation by Judy Baca. Tomás introduces presentation by Ralph Maradiaga. (to end of side #6 A.)

#6 SIDE B. Saturday, April 17, 1982. Session IV, presentations continued. Slide presentation by Ralph Maradiaga. Session IV, panel discussion introduced by Tomás, as panelists' statements to be followed by an open discussion between panelists and participants, open discussion to begin with Roberto Chávez. (Seated left to right, after Tomás, Tim Drescher, Patricia Rodríguez, Eva Cockcroft, Alurista, Ernie Palomino, Esteban Villa.) Panelists statements, speakers beginning with Tim Drescher, then Patricia Rodríguez, Eva Crockcroft, Alurista. (to end of side #6 B.)

#7 SIDE A. Saturday, April 17, 1982. Session IV, panel discussion. Panelists' statements continued. Alurista continued, Ernie Palomino next, Esteban Villa. Patricia Rodríguez speaks again to finish her statement. Tomás comments on continuance of the activities begun at the conference beyond the conference itself. Esteban Villa speaks once more, then the discussion is opened to everyone, beginning with Roberto Chavez, who asks for response to his videotape "The Execution," shown during Session II on Friday, April 16, 1982 (about the destruction of his artwork). Responses to his request follow. Judy Baca, Luis Valdez. (to end of side #7 A.)

#7 SIDE B. Saturday, April 17, 1982, and second half of this side #7 B was recorded on Sunday, April 18, 1982.

Saturday, April 17, 1982. Session IV. Open panel discussion and responses to Roberto Chavez continued. Eduardo Carrillo, Daniel del Solar, Shifra Goldman, Eva Cockcroft, Tomás Ybarra-Frausto, Tino Esparza, Luis Valdez, Eduardo Carrillo takes vote from conference participants about sending letter of complaint to the Chancellor at University of California, Santa Cruz, about disruption of the conference intended by moving the location without advance notice. End of Session IV.

Second half of SIDE #7 B.--Sunday, April 18, 1982. Session V, Chicano Art and Culture: Analysis. Tomás Ybarra-Frausto introduces the final session and first presentation by Mario Barrera. (to end of side #7 B.)

#8 SIDE A. Sunday, April 18, 1982, Session V, presentations continued. Presentation by Mario Barrera continued. Slide presentation by Malaquías Montoya. (to end of side #8 A.)

#8 SIDE B. Sunday, April 18, 1982. Sunday Session V, presentations continued. Slide presentation by Malaquías Montoya continued. Tomás Ybarra-Frausto introduces panel discussion following the presentations as open to all participants, first with specific questions to the presentors, who will themselves respond. Later the discussion was further opened to include responses from any of the participants as well. Eleanor Aguirre to Malaquías, Shifra Goldman to Mario, Mario responds, Jorge Klor de Alva, Mario responds, Rene Yanez to Malaquías, Tomás Ybarra-Frausto, Malaquías responds, Tomás opens discussion at this point to responses from anyone. Ramsés Noriega. (to end of side #8 B.)

#9 SIDE A. Sunday, April 18, 1982. Session V, open panel discussion continued. Ramsés Noriega continued, Tomás Ybarra-Frausto, Harry Gamboa, Luis Valdez, Julian Reyna, Tino Esparza, Mary Corralejo (UCSC student), Mario Barrera, Francisco Letelier, Luis Valdez, Malaquías, Patricia Rodríguez. (to end of side #9 A.)

#9 SIDE B. Sunday, April 18, 1982. Session V, panel discussion continued. Judy Baca, Tomás Ybarra-Frausto ends the conference with a statement of gratitude to everyone. Eduardo Carrillo assembles everyone for a photograph, everyone applauds each other. End of conference. (to end of side #9 B.)

EXCERPT OF PLANNING GRANT PROPOSAL

SUBMITTED TO NEH

FOR

CALIFAS: CHICANO ART AND CULTURE IN CALIFORNIA

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INTRODUCTION

The objective of the "Califas" planning program is to develop and design a temporary, traveling exhibition of Chicano visual arts in California. The dual purpose of this project is to expose a wider audience to Chicano art and to clarify and interpret the relationship of this art to Chicano culture. An in depth study and presentation of this type is long overdue as Dr. Mario Barerra, Chairman of the Department of Ethnic Studies at the University of California, Berkeley, clearly points out:

"There is information available on Chicano sociology, history and anthropology, but what is needed is an understanding of art as it relates to the culture. We can't fully develop our discipline without understanding Chicano art."

It seems ironic that while Chicanos will comprise the majority population in California by 1990, the imaginative constructs of this group remain relatively unknown, unstudied and invalidated. "Califas," which is Chicano slang for California, is the rubric under which the Mary Porter Sesnon Art Gallery at the University of California, Santa Cruz, in the Spring of 1981, organized and exhibited the works of fifteen Chicano artists. This highly-attended exhibit provided the inspiration for the proposed planning of a traveling exhibition.

However the planning at this point will extend beyond the bringing together and exhibition of artworks, expanding into the study and articulation of the major influences, themes and ideas found in the art and examining the complex relationship of Chicano art to the culture and Chicano experience in California. The components of the traveling exhibition will be developed as follows: (1) an exhibition of artworks by approximately twenty-five contemporary Chicano artists working in communities throughout California; (2) interpretive educational materials to accompany the exhibition, i.e. descriptive labels, illustrated text panels, an inclusive, illustrated exhibition catalog, a video tape presentation, a bilingual brochure and docent training materials. The exhibition and educational materials will be developed for travel to approximately six locations throughout the United States.

The preliminary phase of the planning program will draw heavily upon research completed and contacts made during the organization of the exhibition held in Santa Cruz in April-May, 1981. Included in the principle objectives of this project will be a detailed refinement and cultivation of the research materials and a presentation of this information to a diverse group of scholars and humanists who have been invited to participate in its development. In this way the development of the proposed project will consciously represent the work and thinking of those who have been instrumental in the formation of a broad range of cultural definitions. In turn, those who are involved in the planning and further development of the project outlines have been asked to assist in compiling information making up the elements of project research and to make presentations before the group as a whole.

One context for discussion and interpretation of this body of work shall be a three-day planning seminar to be conducted at the University of California, Santa Cruz, in Spring 1982. Here, Chicano artists and scholars in a variety of humanist disciplines will meet to present information, experiences, and to research and develop interpretive materials which will illuminate the interrelationships inherent in Chicano art and culture in California. The purpose of the seminar is to provide an opportunity for historical facts and cultural themes to be discussed by artists and scholars and substantiated through an interdisciplinary dialogue. This process is intended to synthesize the many views and experiences of Chicano culture and visual arts in California and to provide educational materials for the traveling exhibition and accompanying exhibition catalogue.

CHICANO ART AND CULTURE

The complexity of the Chicano experience is aptly described by art historian Shifra Goldman:

The Chicano is a product of two cultures, those of Mexico and the United States, but not fully a product of either. Chicano identity and consciousness is in a constant process of formation, evaluation and re-formation. The present day Chicano is heir not only to Mexican political-cultural lore, but that of a 150 year history of resistance to Anglo domination, racism and economic exploitation that has left its imprint on culture. (Metamorfosis, December, 1980)

The "Califas" traveling exhibition will be a multi-faceted expression of the Chicano political and social situation and will provide the basis for examining a wealth of cultural and sociological material. The dimensions of art historical interpretation will be examined and defined to encompass a developing paradigm for this regional study of Chicano arts. The curatorial scope and interpretive goals of the project will be directed toward both a socio-political understanding of the context in which this art has developed and an historic awareness of its cultural sources and deeply-rooted aesthetic imperative. The nature of the work of California's Chicano artists is at once interdisciplinary, communally oriented and descriptive of a people's social needs.

Taking a look at the art which arose in support of the United Farmworkers' movement in 1960, one can begin to understand how this kind of examination might become evident. The social historian can bring a breadth of knowledge to the artist by codifying the events of this period and their social milieu. This information can be correlated with corresponding artists, works of art, and events which have stimulated the continually questioning process of the artist. For example, the drawings of Andy Zermefio, born in Delano, were often used to illustrate the farmworkers' newspaper, El Malcriado. The narrative, cartoon-like function of these black and white ink drawings and Zermefio's development of the archetype, "Don Sotaco," formed an original and influential theatrical structure. This concept of "street theater" or staging of situations as the basis for a simple explanatory illustration is also played out in the real time, real space "acto" structure utilized by Luis Valdez in his theatrical productions for the Teatro Campesino. This is, in fact, a concept which originated in the graphic work of Mexican artists like Posada and Orozco, linking Zermefio and Valdez as artists to their historical antecedents in Mexican social art history (see illustration # 51).

Many of the artists whose work will be included in the Califas exhibition are the sons and daughters of farmworkers and themselves have worked in the fields. Much of their work is colored by their experiences--the history of the farmworkers' movement and Chicano art is one of interdependence. Poet and painter José Montoya, painter Estéban Villa (see illustrations # 39-41) and members of the group which they helped to form, the Royal Chicano Air Force, have given both literary and visual support to the development of the United Farmworkers' union in the form of poetry, mural and design contributions. Ernesto Palomino (see illustration # 25) painted murals for the union office. Ramsés Noriega (see illustrations # 44-46) has organized workers and artists alike. The relationships are complex, however, as Montoya points out in writing,

What we failed to consider was that, unlike the farmworkers, most of us had become pretty far removed from the soil itself, from the land, la tierra. Los farmworkers querían la tierra, también, but la tierra to them didn't mean mythological Aztlán, it simply meant los campos, las yerbas, los surcos, los terrones--la tierra! . . . And whereas the farmworkers wanted the tierra first, then the land . . . we wanted the land first! (Metamorfosis, Spring, Summer, 1980)

CHICANO ART AND CULTURE

What Montoya is concluding is that there are contradictions in the humanistic and cultural needs which are expressed in a variety of mechanistic as well as expressive ways. And his own form which has evolved through these very contradictions of social and linguistic necessity remains expressive of its origins. "I do have a poem called 'Sunstruck While Chopping Cotton.' It's about a vision that I had as a chavalito falling off the water wagon and passing out in the hot sun. I saw some weird images that stayed with me until I wrote the poem," he says. "I may be stepping on linguists' toes, which I have no right to do," concluding that critics have misunderstood his meaning. The interdisciplinary nature of these art forms is often taken for granted by the artists themselves and yet they have rarely undergone the scholarly scrutiny of organized study by Chicano humanists. To understand the multidimensionality of Montoya or Villa or Palomino one must realize the reason for the existence of their work and understand the social dimensions brought to bear on it. Montoya continues,

This is not to say that Chicanos as artistas have been sitting around not making an effort toward developing our own unique system of communications. But we have to recognize that Chicanos are barely beginning to comprehend our own sociability, even a whole decade after we began earnestly attempting to define our identity. One reason is that when we started to do research about ourselves and our culture early on in our awareness development, all the literature on the subject had been written for the most part by anglos ...that process has been one of the two most destructive forces perpetrated on our people. (*Metamorfosis*, *ibid.*)

The community orientation of the artists and their work is again rooted in the structure of socio-political and philosophical contradictions which have stimulated artists' visions. Many of the cultural values expressed, for instance in the hand-colored serigraphs by Carmen Lomas Garza (see illustration # 35) or Galería de la Raza curator, Ralph Maradiaga (see illustration # 37) are "rasquache" (impoverished) in form, lending a stylistic impact and strongly traditional iconography to the work. These values owe their origin and persistence to the life and creativity of the common folk. Another example of this is found in muralist Judy Baca's red velvet diamond-tuck triptych which depicts two life-size portraits of Chicanas (see illustration # 31). One, a self-portrait, is dressed as a post-World War II pachuca in a tight, short skirt, her perfumed hankie arranged and pinned to her blouse. Her eyebrows are shaved and penciled in. On her hand is tattooed the word "Loca." The opposite panel depicts a full-length "Chola" (rural native living in the city) in modern dress. She is seen in a tough stance, her hands in the pockets of her neatly creased "dickies," and wearing black woven cotton gum-soled shoes. The look is that of a kind of "¿y-que?" or defiant attitude. The central panel is a full-length mirror, allowing viewers a chance to place themselves in the space between, forcing a moment of self-reflection in the face of a consciously established discontinuity of time. The artist gives the viewer three representations of lifestyle with the viewer or mirror image providing the third component. If the viewers look beyond themselves it is not difficult to see Baca's cryptic message.

That a highly social, creative process is central to the culture of California's Chicano peoples is a key issue in the development of goals for its interpretation. From the process of communication by the creation of large scale community murals and barrio art (see illustration #52) to the popular street art of the "lowrider," or sculpture on wheels, serious elements of tradition and self-identification are fundamental. Discussing the development of a definition for Chicano art, José Montoya has said,

CHICANO ART AND CULTURE

There is a creative process that is uniquely ours. It has always been there. What has clouded its definition has been that we have insisted on striving after a paradigm that was alien to us. And in pursuing that illusion we have come dangerously close to forfeiting our own ideals. And since we are dealing with ironies and paradoxes, why not consider the possibility that the way to understand our own creative process might be to examine those things we left behind when we left the barrio - in order to get educated so that we could come back and save the barrio! Imagine all of the creativity that forms the daily aesthetics of barrio life: the cooking, the way people dress, the music, the transformation of a chrome monstrosity from Detroit into a work of sculpture. It is easy to recognize that that energy, that creative force, has always existed. It had to be there to compel our ancestors to endure against such hardships. (Metamorfosis, Spring/Summer, 1980)

San Francisco conceptual artist, co-director and curator of Galería de la Raza, René Yañez, has been instrumental in reviving the creative integrity of Chicano arts in California. His work has stressed the integration of traditional and religious forms with a new and experimental technology, utilizing a combination of serigraphy, offset printing and xerox technology. He has also developed techniques for the use of laser holography in the creation of space-age "altar" forms. Yañez exhibited a work in the Spring, 1981, "Califas" exhibition at the University of California, Santa Cruz, which was inspired by an ancient Mexican tradition--"Altares" (altars)--which are used in the home as reliquaries and depositories for religious images and memorabilia (see illustration # 29). The altar, which was dedicated to all of the Califas artists, was updated through the use of very stark, uncluttered and "clean" forms, creating an image of modernity which could function in the environment of a museum. The rectangular area in front of the altar contained an aloe plant, a source of medicinal or curative power, planted in a clay vessel painted acrylic ultramarine blue. The periphery is marked by a yellow picket fence, an indication of a home environment. In the interior of the altar, which was also painted blue and is the area traditionally given for the placement of candles, Yañez had placed sand-filled pots with numerous pens, pencils, brushes and other artists' tools stuck upright into the sand. The artist has metaphorically substituted the pencil and brush for the candle, calling forth the artists of Califas in celebration of the illuminative and didactic nature of their work.

Yañez is developing the mechanism for a close examination of traditional and culturally important elements, those forms which José Montoya describes as "left behind." As artists, Chicanos have often been asked to act as cultural arbiters and to give life to the traditions and history which are fundamental to their survival as a people. Chicano artists, much like their predecessors in the 1950s and 60s and their ancestors who were instrumental in the development of a social art history in early twentieth century Mexico and Latin America, have borrowed from Indian and popular folk traditions to express their common concern for social reform. Judy Baca has organized and directed the creation of over one hundred murals in the Los Angeles area and founded the Social and Public Arts Resource Center to assist in the development of a socially oriented art (see illustration # 32). She initiated the creation of the world's longest mural, now 1700 feet long, known as the "Great Wall of Los Angeles." This mural depicts the history of Los Angeles from the prehistoric times, incorporating the history of California's natives, and has now been carried through the 1940s. This project has employed in its creation numerous youth on parole from the juvenile justice program in Los Angeles.

CHICANO ART AND CULTURE

After the Coronado Bridge was built, spanning San Diego Bay and dividing the Barrio de la Logan from the rest of the city, Salvador Roberto Tórrres (see illustration # 47-9) became a key figure in the revitalization of the Chicano community in San Diego. Raised in this neighborhood and having previously studied and taught in the San Francisco Bay Area with José Montoya, Estéban Villa and others, Tórrres helped to found Chicano Park on a former dump site under the new bridge. There he began a mural painting program in the park, intended to cover the bridge supports and freeway retaining walls with images of Mexican American heritage. Torres is currently involved in solar sculpture projects and underwater gardens (see illustration # 26) related to the murals at Chicano Park. Malaquías Montoya (see illustration # 42), Oakland muralist and founder-director of Talleres de Artes Gráficas, has instigated a visual communication iconography, based upon the use of silkscreen and poster art. Montoya's posters have provided one of the most direct and accessible tools in the creation of a greater social awareness among urban populations. With staple gun in hand, the streets provide a ready gallery for poster artists whose work is created in such workshops. To view Montoya's posters is to review a history of social organizing in California during the past ten years. When asked why he hasn't reverted to the drawing and easel painting styles in which he was originally trained, Montoya responded, "Why should I change when the conditions that have created the injustices have not changed?"

The Chicano artists who use the poster format are using the street as a backdrop for their art. The posters are hung on streetcorners and are used to promote cultural activities for neighborhoods and social gatherings. Chicano muralists also seek out neighborhood walls and social environments for their work. California barrios probably contain more murals per square mile than anywhere else in the United States. Frequently the process of mural painting is a collaborative effort involving community planners, artists, business people and assistants of varying capabilities, all of whom are sharing a common vision. Chicano muralists are often organized in artistic collectives, some of which include Los Four, ASCO, el R.C.A.F. de Sacra and the East Los Streetscapers. The muralist, as artist, is engaged in a vital social dialogue with members of his/her community, which expresses a radical departure from the idea of the "artist as individual." This is a concept which has met critical resistance, as seen in a 1964 article, Art in America, by critic John Coplans when he wrote of a group including Roberto Chávez, Eduardo Carrillo, Louis Lunetta, Charles Garabedian and Aaron Goldberg, "They have an old fashioned W.P.A. collectivist spirit of collaboration, with sometimes each artist working on a different part of the painting. They maintain a spirit of folkism and primitivism--an enforced and artificial naiveté in an attempt to escape from their dilemma." Yet the dilemma of the artist as individual is opposed to that of the Chicano artist whose work must reflect the traditions and cultural influence of a Chicano world view. It was Charles Baudelaire who wrote in the middle of the nineteenth century, "Individualism, these small property holders have swallowed up collective originality. The painter has slain painting."

The Royal Chicano Air Force, in Sacramento, and ASCO in Los Angeles are modern day examples of collective organizations which are engaged in the development and implementation of mural painting projects in California. The R.C.A.F. de Sacra, under the leadership of José Montoya and Estéban Villa, both associate professors of art at Sacramento State University, has created a number of civic murals in Sacramento. As a unit of the proposed traveling exhibition, the mural painting process, incorporated through the inclusion of photographs, designs, models, and technical information, is an integral and fundamental link in the interpretation of Chicano art in California.

Los Angeles artist and member of ASCO, Willie Herrón, who is also a founding member and lead singer for a musical group, "Los Illegals," sings of the Mexican workers who cross the border illegally to work in California, and of the Chicano's misunderstood and under-represented position as American taxpayers:

CHICANO ART AND CULTURE

They threw me on a bus
That headed one way
I was being deported for
Washing dishes in L.A.!

We come to work
We pay our taxes
The migra come and
Kicks us on our asses!

Is this the price
You have to pay?
When you come
To the U.S.A.?
(El Lay, 1980)

No less powerful are Herrón's paintings that graphically represent deportees in a compacted, highly charged abstract space (see illustration # 36).

Artists, poets, musicians and actors have all collaborated in assisting their communities in the creation of an identity, which is based upon cultural traditions and social history of the community. For example, the participation of teatros in the celebration of social holidays, such as Día de los Muertos, or the musicians' development of "Corridos de los huelgistas" (Songs of the strikers), have specifically helped to integrate Chicano art with the communities and social environment in which they have developed.

Chicano artists are now seeking an organized and self-initiated dialogue which will promote their cultural and expressive identity and initiate vehicles for understanding and organizing cultural history programming.

HISTORY OF THE PROJECT

In mid-1979, research was begun at the University of California to organize an exhibition of visual arts representing a cross-section of California artists--all of Mexican-American parentage--currently working in all media. The stated purpose of this exhibition, entitled "Califas, An Exhibition of Chicano Artists in California," was to bring together, to document and to stimulate the work of artists who have had a significant impact on the Mexicano/Chicano arts movement in California. The exhibition planning became a multi-dimensional project, involving numerous personnel in curatorial planning, research, and the development of proposals for the production of an exhibition catalogue, which would serve as the first comprehensive resource on Chicano art in California. This exhibition was mounted in the Mary Porter Sesnon Art Gallery at the University of California from March 29 through May 5, 1981 becoming one of the most successful exhibits held at UC Santa Cruz.

The audience for the exhibition at UC Santa Cruz included a large number of people representing the Chicano community, not only in Santa Cruz County but from throughout California. In addition, a strong interest was shown from Chicano and Spanish-speaking media in California. Bilingual news articles, reviews, radio broadcasts and television features were produced, providing information about the exhibition and interviews with the artists to a bilingual audience throughout the state.

HISTORY OF THE PROJECT

Personnel involved in the development and production of the exhibition included Eduardo Carrillo, Juventino Esparza, Philip Brookman, and Cruz Zamarron of the University of California, Santa Cruz, as well as Tomás Ybarra-Frausto, Assistant Professor of Spanish and Portuguese Literature at Stanford University, who began work on writing and editing of the exhibition catalogue. The same personnel will be developing and working on the proposed planning of the traveling exhibition.

At the present time, work is being completed on writing and production of the exhibition catalogue for "Califas," the exhibit shown in Santa Cruz. This catalogue will be approximately 100 pages and will include a scholarly essay by Dr. Tomás Ybarra Frausto about the nutrient traditions involved with the Chicano art movement and the formal and informal influential issues related to the art. This catalogue also includes reproductions of the artworks included in the exhibition, statements by the artists, biographical and bibliographical information, a catalogue of the exhibition and a statement by the curatorial committee about the goals of the exhibit.

Funding proposals for publication of the catalogue of the original exhibition have been developed and are now being circulated to private foundations to secure funds to underwrite production costs. The Mary Porter Sesnon Art Gallery received a \$5000 grant from the Chancellor of the University of California, Santa Cruz, to cover development and preparatory costs of this book. It is now anticipated that publication of this catalogue will be complete by November of 1981.

In organizing the original exhibition, the curatorial committee spent a great deal of time traveling throughout California in the process of completing necessary research about Chicano arts in California. The committee conducted an extensive examination of various studios and artists' collectives and interviewed artists in the San Francisco Bay Area, Sacramento, San José, Fresno, Los Angeles and San Diego. Additionally, contact was made and a working relationship established with groups and institutions which would be instrumental in the development of a traveling exhibition and accompanying educational materials. These include Galería de la Raza and the Mexican Museum in San Francisco, Talleres de Artes Gráficas in Oakland, the Royal Chicano Air Force in Sacramento, Centro Cultural de la Gente in San José, El Tortuga Patrol in Watsonville, ASCO, the Social and Public Arts Resource Center and Lowrider Magazine in Los Angeles, the Teatro Campesino in San Juan Bautista and Fondo del Sol in Washington, D.C. Contact has also been established with Chicano Studies Departments and universities throughout California.

Because of the foreseen need and the extreme interest shown in the "Califas" exhibition already held in Santa Cruz, the curatorial committee decided to form a planning committee to evaluate the possibilities of planning a traveling exhibition of Chicano art and culture in California. It was determined that such an exhibition, focusing on the work of Californians, had never before been assembled for travel throughout the United States, and even within California, there was a strong need and demand for the development of such a project. The planning committee then decided to develop a proposal and strategy for funding the planning of the project and developing the structure necessary to study the interpretive possibilities it required. This proposal to the National Endowment for the Humanities was then developed by the University of California, Santa Cruz, in order to assist in making a significant and necessary body of cultural information available to a wider segment of the general population.

THE ARTISTS, THE EXHIBITION

The exhibition, "Califas, Chicano Art and Culture in California," will be organized by a committee, designated by the project director, Eduardo Carrillo, and charged with the curatorial functions of the project. The committee, which will include those already

THE ARTISTS, THE EXHIBITION

involved in the project development, will also include several of the humanities participants who will be engaged in project interpretation. The selection of the committee will be completed in January, 1982, at the beginning of curatorial research and will be again revised following the seminar, when interpretive guidelines are developed.

Fifteen of the planned twenty-five to thirty artists whose work will be included in the exhibition have already been selected, reflecting research conducted for the showing at the Sesnon Gallery at the University of California, Santa Cruz, in 1981. These fifteen are listed as follows:

Judy Baca, Los Angeles
 Eduardo Carrillo, Santa Cruz
 Roberto Chávez, Ft. Bragg
 Rupert García, Oakland
 Carmen Lomas Garza, San Francisco
 Willie Herrón, Los Angeles
 Ralph Maradiaga, San Francisco
 Sue Martínez, San José
 José Montoya, Sacramento
 Malaquías Montoya, Oakland
 Ramsés Noriega, San Diego
 Ernesto Palomino, Fresno
 Salvador Roberto Torres, San Diego
 Estéban Villa, Sacramento
 René Yañez, San Francisco

(Biographical and exhibition information for these artists is listed in Appendix D.) These artists have been selected for the outstanding quality of their work, their previous experience and contributions to the development of the Chicano art movement in California. Though these artists have exhibited extensively--many nationally and some internationally--they had never exhibited together in a single show which so graphically defines the Chicano art movement in California until the Califas exhibition in Santa Cruz. These artists will also be involved in curatorial aspects of the proposed traveling exhibition and will assist in providing information and recommendations for other artists to be researched.

The fifteen artists who have been selected thus far will also collaborate in the planning of interpretive materials for the exhibition, through participation in the planning seminar. Materials provided by the artists and from artists' statements gathered in previous research will also be used in the planning process.

The exhibition will be organized in a way that will best convey its educational nature and will effectively describe the sources of information and interpretation of visual material. The design of the exhibit and all educational materials will be synthesized and their overall format coordinated in order to most effectively organize the visual and interpretive information. A yet-to-be-named design consultant will be hired to prepare preliminary drawings of the exhibition format and all accompanying visual information after the specific directions have been determined. The overall organization of the exhibition will reflect the social and historical language and iconography of Chicano culture in California.